

Camera Script
BBC-1

2316/9053

DOCTOR WHO (SERIAL PP)

"THE ENEMY OF THE WORLD"

by

David Whitaker

EPISODE FOUR

PRODUCER:	INNES LLOYD
DIRECTOR:	BARRY LETTS
P.A.	Martin Lisemore
A.F.M.	Edwina Verner
Assistant:	Patricia Stern
DESIGNER:	Christopher Pemsel
STORY EDITOR:	Peter Bryant
COSTUMES:	Martin Baugh
MAKE-UP:	Sylvia James
T.M.1:	Howard King
T.M.2:	Fred Wright
Sound Supervisor:	Tony Millier
Grams:	Bruce Engelfield
Crew:	Thirteen
Vision Mixer:	Clive Halls
Floor Assistant:	Roger Singleton-Turner

STUDIO D, LIME GROVE

SATURDAY, 23RD DECEMBER, 1967.

08.30 - 10.30	Set and Light
10.30 - 13.00	Camera Rehearsal (with TK-5 from 11.30)
13.00 - 14.00	Lunch
14.00 - 18.45	Camera Rehearsal
18.45 - 19.45	Dinner
19.45 - 20.15	Sound and Vision Line-Up

TELERECORD

20.15 - 22.00 VTM/6LT/42764

VTR EDITING: MONDAY, 1ST JANUARY, 1968. 10.30 - 9.30
(with Ep. 5)

TRANSMISSION: SATURDAY, 13TH JANUARY, 1968.

c a s t l i s t

In order of appearance:

SALAMANDER PATRICK TROUGHTON
DONALD BRUCE COLIN DOUGLAS
DOCTOR WHO PATRICK TROUGHTON
ASTRID MARY PEACH
GILES KENT BILL KERR
FARIAH CARMEN MUNROE
SERGEANT TO BENIK ANDREW STAINES
GUARD CAPTAIN ELLIOTT CAIRNES
BENIK MILTON JOHNS
FIGHTING GUARD BOB ANDERSON
SWANN CHRISTOPHER BURGESS
COLIN ADAM VERNEY
MARY MARGARET HICKEY
GUARD IN CARAVAN WILLIAM MCGUIRK

Non-Speaking:

Guards: TONY NORMAN
 KEN FRAZER

Shelterers: PEARL HAWKES
 ROSINA STEWERT
 VALERIE TAYLOR
 RUTH HARRISON
 SARAH LISEMORE
 DEBORAH MILLAR

 JOHN TIMBERLAKE
 GEOFFREY OBERT
 JOHN CLEVEDON
 BILL HOWES
 FREDDIE WHILES
 FRANCIS BATSONI

ST. D, 23.12.67 DR WHO : PP : "THE ENEMY OF THE WORLD"

2316/9053

N.B. * means Artist
on monitor

Running Order : EPISODE 4

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS.	BOOMS
	AMPEX CLOCK					4A	Al
	<u>T/K ONE:</u> Opening Titles and SCENE 1 (Recap. End of Episode Four)						
2	INT. KENT'S CARAVAN	DAY	Doctor Giles Kent	1-7	1	1A.2A.	Bl.
2A	INT. KENT'S OFFICE	DAY	Astrid	8	3	4A	Al.
2B	INT. CARAVAN	DAY	A/B	9	3	2A	Bl.
2C	INT. RECORDS RM.	DAY	Benik Astrid* Serg.	10- 16	3	1B.3A. (5A)	F.R.
2D	INT. KENT'S OFFICE	DAY	Astrid Kent* Fariah	17- 21	5	2A.4A.	Al.
2E	INT. RECORDS RM.	DAY	Benik Serg* Captain*	22- 25	6	1B.3A. (5A)	F.R.
R E C O R D I N G B R E A K							
2F	INT. KENT'S OFFICE	DAY	Doctor Astrid Giles Fariah	26- 38	9	2A.3B. 4A.	Al.
3	EXT. SECTION OF WALL	DAY	Serg. Benik Captain	39- 44	11	1A.2B.	Bl.
3A	INT. KENT'S OFFICE.	DAY	Giles Astrid Fariah Doctor	45- 58	12	2A.3B. 4A.	Al.
4	EXT. WALL.	DAY	A/B	59- 63	14	1A.2B.	Bl.
4A	INT. KENT'S OFFICE. <u>T/K TWO: (16")</u> <u>INSERT</u> Guards on Fire Escape and on Ground	DAY	A/B + Benik(OOV) Fighting Guard	64- 75	15	2A.3B. 4A.	Al.

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS.	BOOMS
5	INT. CORRIDOR OUTSIDE KENT'S OFFICE.	DAY	Benik Sergeant Captain	76	18	2B	B2
6	INT. KENT'S OFFICE	DAY	Astrid Fighting Guard	77- 78	19	2A.3B. 4A.	A1.
7	INT. CORRIDOR	DAY	A/B	79	19	2B	B2
8	INT. OFFICE	DAY	Fighting Guard	80	20	3A	A1.
9	INT. CORRIDOR	DAY	Benik Sergeant Captain Guard	81	20	2B	B2
10	INT. OFFICE	DAY	Sergeant Guard Captain Benik Astrid	82- 88	20	2A.3B. 4A.	A1.
R E C O R D I N G B R E A K							
10A	EXT. WALL.	DAY	Fariah Sergeant Captain Benik	89- 105	21	1A.2B. 4B. (3C in Rec. Rm. Pushing Cables for 1&2)	B2
R E C O R D I N G B R E A K							
11	CAPTION. PHOTO OF KANOWA BASE.	DAY		106	25	4B	
12	INT. RECORDS RM.	DAY	Salamander Benik Bruce Voice on Phone	107- 117	25	1B.2C. 3A.	B3.
	<u>T/K THREE (33")</u> Salamander in Lift shaft	DAY			27		
13	INT. CORRIDOR	DAY	Benik	118	28	3A.	B2
R E C O R D I N G P A U S E							
13A	INT. CORRIDOR	DAY	Bruce	119	28	3A.	B2
R E C O R D I N G P A U S E							

-c-

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS	BOMMS
13B	INT. CORRIDOR	DAY	Guard in Corridor Bruce Benik	120- 123	28	3A.4C.	B2
14	INT. SHELTER CONTROL ROOM.	DAY	Salamander	124	29	1B	B4
15	INT. SHELTER. MAIN ROOM.	DAY	Swann Mary Colin Extras Sal.(oov)	125- 131	30	3D.4D. 4E.	B4.A2.
R E C O R D I N G P A U S E							
16	INT. SHELTER CONTROL ROOM.	DAY	Sal. Swann Colin Mary	132- 138	32	1B.2D	B4
17	INT. SHELTER. MAIN ROOM.	DAY	A/B	139- 156	34	2D.3D. 4E.	B4.A2.
18	INT. SHELTER CONTROL ROOM.	DAY	Salamander Swann(Oov)	157	37	2D.	B4
18A	CAPTION: PHOTO OF CARAVAN	DAY		157A	37	4E	
19	INT. KENT'S CARAVAN.	DAY	Doctor/ Astrid Kent Bruce Guard	158- 164	37	1A.2E. 3E.	A3
	ROLLER			165	39	4E	

DOCTOR WHO : PP : THE ENEMY OF THE WORLD

EPISODE FOUR

4 A
AMPEX CLOCK

Room A1

FADE UP TELECINE ONE:

OPENING TITLES

S.O.F. Title
Music

S/IMP. SLIDES (at 20")

- 1) THE ENEMY OF THE WORLD
- 2) by DAVID WHITAKER
- 3) EPISODE FOUR

FADE SOUND AND VISION

FADE UP SOUND AND VISION

1. Ext. Terrace. Zone Two. Night.

(Repeat of Closing sequence
for Episode Three)

SALAMANDER: But I tell you ...
I must get back to the Research
Centre. Come with me.

END OF TELECINE

BRUCE: It was you. Or someone
like you.

MIX TO:

(1A.2A.)

Bl.

1. 2 A 16 /
CU DOCTOR

2. INT. GILES KENT'S CARAVAN. DAY.

2. 1 A 35
O/S 2-s:
GILES/DOCTOR,
Fav. GILES.

DOCTOR: Patience, Mr. Kent,
patience./

KENT: Astrid should have been in
contact by now.

DOCTOR: Perhaps her plan to
infiltrate into Salamander's
organisation has misfired.

(2 next)

-1-

- KENT: No ... no ... otherwise
Benik's little visit here
wouldn't have been so moderate
- he wouldn't have stopped at
breaking up the crockery./
3. 2 A 16
MCU DOCTOR
- DOCTOR: Couldn't you try and
contact Astrid?/
4. 1 A 16
MCU GILES
- KENT: If I knew where she was!
I know she's in the Central
European Zone but that's a big
place! No, we'll just have to
sit it out - and wait./
5. 2 A 16
MCU DOCTOR
- DOCTOR: Your friend Benik indicated
that our presence here wasn't
entirely welcome./
6. 1 A 35
2-s GILES/DOCTOR
- KENT: Yes, you're right. It's
not safe here. But then, moving
you about from one place to
another isn't easy - I mean, you're
not exactly inconspicuous are you?
- DOCTOR: May I suggest we give her
another hour - if she doesn't
contact us then, we'll move out,
and try and find out what's
happened./
7. 2 A 16
CU MONITOR

(On to Scene 2A, Page 3)

8. 4 A 35 / 2A. INT. GILES KENTS' OFFICE. DAY.
CU MONITOR

PULL BACK and
PAN R. to door.
ASTRID in.

PAN her L. to O/S 2-s:
MONITOR/ASTRID, Fav.
MONITOR.

(LINK/CUT C.U. OF
TELEPHONE ON KENTS'
DESK - PULL BACK TO
SEE THE OFFICE, EMPTY.
AS WE PAN ROUND TO THE
DOOR - IT OPENS AND
ASTRID ENTERS,
BREATHLESS. SHE LEANS
BACK AGAINST THE DOOR
GETTING HER BREATH
BACK THEN MOVES INTO
THE ROOM TO THE DESK.
SHE PUTS HER HAND
OUT TO THE VIDEO-PHONE,
HESITATES, THEN PICKS
IT UP, PRESSES A BUTTON)

9. 2 A 24 / 2B. INT. GILES KENT'S CARAVAN. DAY.
CMS MONITOR

GILES in L. to
O/S 2-s: KENT/
MONITOR, Fav.
MONITOR.

(C.U. THE VIDEO-PHONE.
THE ELECTRONIC ALARM
SOUNDS.

PULL BACK TO SEE KENT
AND THE DOCTOR RE-ACT.

KENT GOES TO VIDEO,
FLICKS RECEIVING SWITCH.
WE SEE ASTRID'S FACE
APPEAR ON SCREEN.)

KENT: Astrid! Where are?

(HE STOPS, MOMENTARY
PAUSE)

Switch to scramble!

(1B.3A.)

F.R.

10. 3 A 16 / 2C. INT. RECORD'S ROOM. DAY.
MCU BENIK

(CLOSE SHOT OF BENIK
LOOKING AT VIDEO-SCREEN.
WE SEE ASTRID'S IMAGE)

11. 1 B 24 ASTRID: Scramble? Are you
O/S 2-s: MONITOR/ being monitored?/
BENIK, Fav. MONITOR.
(3 next)

KENT: (V.O.) Its possible.

ASTRID: Right - switching now.

12. 3 A 16
MCU BENIK

(THE IMAGE ON THE SCREEN DISTORTS AND THE SOUND BECOMES A JUMBLED MIXTURE OF SOUNDS. BENIK SWITCHES THE SET OFF FURIOUSLY. HE HESITATES, MOMENTARILY THEN PRESSES ANOTHER BUTTON. A PAUSE, THEN THE GUARD'S FACE APPEARS ON SCREEN)

13. 1 B 24
2-s A/B
(N.B. GUARD on Vidicon in Pos. 5A in Shelter Control Set.)

GUARD: Yes sir?

BENIK: Has Leader Salamander's ship arrived at the Terminal yet?

14. 3 A 16
MCU BENIK

GUARD: I think it's due now sir./

BENIK: Good. Contact the Captain of the Guard
I want the girl Astrid Ferrier traced, she is Giles Kents' assistant. I'll have an identiprint sent down immediately, -- She is somewhere in this Zone./

15. 1 B 24
2-s A/B

GUARD: Yes sir.

BENIK: Tell the Captain to inform me when he has found her - and hurry!

16. 1 B 8
CU BENIK

GUARD: Sir!./

(BENIK SNAPS OFF THE VIDEO-PHONE AND THE IMAGE DISAPPEARS. END ON HIS GRIM C.U.)

(2A.4A.)

Al

17. 4 A 55 / 2D. INT. KENTS' OFFICE. DAY.
O/S 2-s MONITOR/
ASTRID, Fav.
MONITOR.

(N.B. Kent on
2A in Caravan)

(ASTRID IS FACING THE
VIDEO-PHONE. KENTS'
PICTURE IS ON THE
SCREEN)

KENT: ,.... and Denes dead?

ASTRID: Yes. Shot in
the back.

KENT: Well,
our friend salamander's had a
real field day hasn't he?

ASTRID: I'm sorry - I haven't
done very well have I?

KENT: Don't worry about it,
Look, stay put and we'll join
you.

ASTRID: Right!

PAN ASTRID R.

FARIAH in to
Loose 2-s:
ASTRID/FARIAH

(SHE SWITCHES OFF THE
VIDEO. AS SHE DOES SO
WE HEAR A SLIGHT NOISE
BEHIND HER. SHE SWINGS
ROUND. CTT TO: C.U.
OF DOOR HANDLE TURNING.

CUT BACK TO ASTRID. SHE
MOVES QUICKLY BACK ACROSS
THE ROOM AND STANDS
BEHIND THE DOOR. IT
BEGINS TO OPEN. ASTRID
TAKES HOLD OF THE DOOR
HANDLE AND WHEN THE DOOR
IS HALF OPEN SWINGS THE
DOOR BACK FLINGING THE
INTRUDER INTO THE ROOM.
AT THE SAME TIME,
ASTRID DIVES ONTO THE
INTRUDER WHOM WE SEE IS
FARIAH. ASTRID QUICKLY
OVERPOWERS FARIAH AND
PINS HER DOWN ACROSS THE
DESK)

18. 2 A 24 /
Tight 2-s: ASTRID/FARIAH

ASTRID: What're you doing here?

(4 next)

FARIAH: I can't talk if you're choking me.

19. 4 A 35 / (ASTRID RELEASES FARIAH
O/S 2-s: BUT IMMEDIATELY COVERS HER
ASTRID/ FARIAH, WITH HER GUN.)
Fav. FARIAH

ASTRID: One move - just one!

FARIAH: You think Salamander sent me here?

ASTRID: Well, didn't he?

20. 2 A 35 / FARIAH: No - it was my own idea.
O/S 2-s: ASTRID/ I came to see Giles Kent./
FARIAH, Fav. ASTRID

ASTRID: Why?

FARIAH: I have some information for him.

21. 4 A 16 / ASTRID: Why should you help
MCU FARIAH him? /

FARIAH: Because I hate Salamander, probably even more than you do, and I can help destroy him. I want to be there to see Salamander's face when he dies!

22. 1 A 24 / 2E. INT. RECORDS ROOM. DAY.
CMS BENIK

(BENIK IS FACING THE
VIDEOPHONE AGAIN. HE
IS IMPATIENTLY PRESSING
A BUTTON.)

(22 on 1)

-7-

BENIK: Come on! Come on!

PAN him L. to
O/S 2-s MONITOR/
BENIK, Fav. MONITOR

(THE VIDEO-PHONE SCREEN
LIGHTS UP AND WE SEE
THE GUARD'S FACE)

BENIK: About time too! Is the
Captain there?

GUARD: Yes sir.

(HE CLEARS FROM THE
SCREEN AND THE CAPTAIN
TAKES HIS PLACE)

CAPTAIN: Here sir. The girl
Astrid Ferrier - she's been in the
Central European Zone,

BENIK: Well, she's back here now.
Have you found her?

23. 3 A 16
MCU BENIK CAPTAIN: I think so. One of my
men saw someone answering to her
description going into Giles Kent's
office earlier.

BENIK: Was she alone?

CAPTAIN: Yes sir, but shortly
after someone else followed her
in.

24. 1 A 24
2-s A/B BENIK: Who man, who!?

25. 3 A 16
CU BENIK CAPTAIN: Leader Salamander's
foodtaster sir - Fariah.

BENIK: Fariah!!

(HE PAUSES, HIS EYES
NARROW MENACINGLY)

BENIK: I want the place surrounded!
Do that and wait for me - I'll join
you there and get a move on!

(BREAK next)

-7-

(25 on 3)

-8-

CAPTAIN: Yes sir!

(BENIK SWITCHES OFF THE
VIDEO-PHONE WITH AN
IRRITATED SNAP. C.U. ON
HIM)

BENIK: Fariah

(HE LOOKS MOMENTARILY
CONCERNED, THEN HIS
EXPRESSION CHANGES AGAIN
TO HIS HARD, VICIOUS
IMAGE)

R E C O R D I N G B R E A K

(On to Scene 2F, Page 9)

-8-

26. 2 A 24 / 2F. INT. GILES KENT'S OFFICE. DAY.
 MS DOCTOR
 PAN him L.

(THE DOCTOR IS STARING
AT ASTRID AND FARIAH,
WHO STAND IN FRONT OF
THE DESK. KENT IS
NEARBY)

27. 4 B 16
 CMS ASTRID
 DOCTOR: What are they going to
 do to Jamie and Victoria? /

28. 3 B 35
 2-s GILES/FARIAH
 ASTRID: I'm sorry ... I don't
 know. /

GILES: Hold them in the European
Zone until Salamander has time
to deal with them.

PULL BACK with
FARIAH to include
DOCTOR L.

FARIAH: No, you're wrong.
Salamander doesn't care for loose
ends. He brought them back with
him.

DOCTOR: What, to his headquarters
at the Research Centre?

FARIAH: Yes. He'll want to get
information out of them.

29. 4 A 16
 MCU FARIAH
 DOCTOR: And how far will he go
 to get it? /

30. 2 A 16
 MCU DOCTOR
 FARIAH: Very far. /

31. 4 A 16
 MCU FARIAH
 DOCTOR: That's very comforting. /

FARIAH: I told you I knew
Salamander.

32. 2 A 35
 O/S 2-s: DOCTOR/
 FARIAH, Fav. DOCTOR
 DOCTOR: Yes, I'm not clear about
 your part in this? / (CONT.)

33. 3 B 35 DOCTOR: (CONT.) You work for
Deep 3-s him, and suddenly you fall over
ASTRID/GILES/FARIAH yourself to betray him?/
GILES: What had you done?
34. 2 A 35 FARIAH: It doesn't matter./
2-s A/B
DOCTOR: Of course it doesn't
my dear. We're none of us
perfect, Mr. Kent.
FARIAH: Thank you.
35. 4 A 35 DOCTOR: Nevertheless, I still
O/S 2-s: DOCTOR/ can't help wondering why.../
FARIAH, Fav. FARIAH
FARIAH: Why I haven't found a
way to expose Salamander.
DOCTOR: Well you were certainly
in a unique position to do so.
36. 3 A 35 FARIAH: Without real proof I would
2-s A/B. be wasting my time./
CRAB DOCTOR R. to
Deep 3-s DOCTOR: Proof, proof, proof, always
FARIAH/DOCTOR/GILES we come back to the same thing.
No-one has any real evidence against
Salamander.
GILES: We have some.
DOCTOR: Not enough, not nearly
enough. Salamander covers himself
too well.
FARIAH: I have what you want.
ASTRID: I thought you said ...

(36 on 3)

--11--

37. 4 A 8 FARIAH: No, not about me ...
MCU ASTRID Fedorin./

38. 3 A 35 ASTRID: A public embezzler who
3-s A/B committed suicide./

FARIAH: Yes, he was a crook but
what you don't know is that
Salamander engineered nearly every
one of those swindles and I can
prove it.

DOCTOR: How?

PUSH IN to 2-s:
FARIAH/DOCTOR

FARIAH: Fedorin's file - just for
once Salamander was careless.

DOCTOR: That's marvellous - let
me see it.

(FARIAH IS RELUCTANT)

We'll give it back to you ...

(SHE HANDS THE FILE TO HIM)

... Thank you.

PUSH IN to
MCU DOCTOR

(HE STARTS TO READ)

39. 2 B 16 3. EX1. SECTION OF WALL. DAY.
MCU SERGEANT

(A SECURITY GUARD STANDS
WITH A WALKIE-TALKIE,
THE GUARD CAPTAIN BEHIND HIM.)

40. 1 A 35 GUARD: Position? A three...? /
MLS BENIK.

PAN him R. to
O/S 2-s: BENIK/
CAPTAIN.

(2 next)

--11--

CAPTAIN: Keep well back sir.

41. 2 B 35
3-s BENIK/SERGEANT/
CAPTAIN

BENIK: Is the building
surrounded?/

GUARD: A Three in position,
Captain.

42. 1 A 35
2-s A/B.
PUSH IN with
CAPTAIN

CAPTAIN: Just closing up the gaps./

BENIK: You haven't got me here on
a fool's errand, I hope.

CAPTAIN: They're still inside, sir

BENIK: Where is Giles Kent's
office?

CAPTAIN: On the second floor, sir.

BENIK: All right, we'll move in
then.

43. 2 B 35
Deep 3-s BENIK/
CAPTAIN/SERGEANT

CAPTAIN: Just a moment sir./
(TO GUARD) What about the roof?

GUARD: No reply yet, Captain.
(INTO WALKIE TALKIE) A Five ...
Position .../

44. 1 A 16
MCU BENIK

BENIK: Come on ... Come on ...

45. 4 A 35 /
Deep 4-s:
GILES/ASTRID/
FARIAH/DOCTOR

3A. INT. GILES KENT'S OFFICE. DAY.

46. 2 A 16
MCU GILES

DOCTOR: You see it's not evidence,
I'm afraid. Not real evidence./

47. 4 16
MCU DOCTOR
- GILES: You mean even this doesn't convince you about Salamander?/
48. 3 B 35
3-s ASTRID/DOCTOR/
FARIAH
- DOCTOR: Ah well, that's a different matter./
- ASTRID: Then you'll do it? You'll impersonate him?
- FARIAH: And when they see you with me, they're bound to assume you're Salamander.
- PULL BACK with
DOCTOR.
- DOCTOR: I'm still not sure I can carry it off.
- GILES in L.
to 4-s GILES/
ASTRID/FARIAH/
DOCTOR
- GILES: It's the only way to get your friends released.
- DOCTOR: Yes.
49. 4 A 16
MCU DOCTOR
- GILES: Of course .../
50. 2 A 16
MCU GILES
- DOCTOR: Ah ... but there are conditions, aren't there. You help me ... I defeat Salamander./
51. 4 A 8
CU DOCTOR
- GILES: Alright, but you give me the biggest chance I shall ever have of ridding the world of this monster/- and if I can't persuade you one way then I must do it in another.
52. 2 A 8
CU GILES
- DOCTOR: What you really want me to do is to kill him, isn't it?/
53. 4 A 8
CU DOCTOR
- GILES: What should you do with someone who is evil?/
- DOCTOR: I don't believe in private justice. I'll expose him, ruin him, have him arrested ... but I won't be his executioner. Nobody has that right.

GILES: Sometimes it's necessary.

54. 2 A 8 DOCTOR: No./
CU GILES

GILES: Yes, Doctor, yes. When the inducement is strong enough. And in your case it is. You want your friends out of danger./

55. 4 A 8
BCU DOCTOR

DOCTOR: You can't bargain with people's lives like that!./

56. 2 A 8
BCU GILES

GILES: I can. I am. Either you get rid of Salamander, or we won't lift a finger to help your friends friends./

57. 4 A 8
BCU DOCTOR

58. 3 A 24 FARIAH: Mr. Kent - /
Deep 4-s ASTRID/
GILES/FARIAH/
DOCTOR

GILES: You'd better decide quickly.

DOCTOR: Why?

GILES: Come and look out of the window.

59. 1 A 35 / 4. EXT. SECTION OF WALL. DAY.
MLS.
SERGEANT R.

GUARD: A Five reporting in, Captain. Every man's in position now.

CAPTAIN: Right.

PUSH IN
to 2-s
CAPT./BENIK

BENIK: Order all men to shoot on sight.

60. 2 B 24 CAPTAIN: I can't take responsibility
2-s SERG./BENIK like that, sir./

BENIK: You won't have any responsibility if you don't do as I tell you! These people are terrorists. Give the order./

61. 1 A 16
MCU CAPTAIN

62. 2 B 24 (THE CAPTAIN STARES AT BENIK,
2-s A/B THEN NODS AT THE GUARD.) /
(1 next)

63. 1 A 35 / GUARD: All A Positions.
MS GROUP Shoot on sight./

(BENIK AND THE CAPTAIN MOVE
FORWARD.)

64. 3 A 35 / INT. GILES KENT'S OFFICE - DAY
4-s ASTRID/
FARIAH/GUARD/
DOCTOR

GILES, ASTRID AND
FARIAH AND THE DOCTOR
AT THE WINDOW

GILES: No doubt about it. They
are security men.

ASTRID: They're closing in too.

DOCTOR: Is there a way out?

GILES: They'll have the usual
ways covered.

ASTRID: The fire escape!

GILES: Men up there too, look...

HE POINTS UP TO FIRE ESCAPE

65. TELECINE SEQ. TWO (16"
Guards on fire total)
escape

(FILM RUNNING ON)

66. 3 A 35 / INT. GILES KENT'S OFFICE - DAY
4-s A/B

GILES THEN POINTS
THE OTHER WAY

GILES: Down there too.

67. TELECINE SEQ. TWO
Guards on ground

68. 3 A 35 / INT. GILES KENT'S OFFICE - DAY
4-s A/B

FARIAH: What do we do then?

(68 on 3)

-16-

GILES: Over here.

GILES MOVES ACROSS
THE ROOM, OPENS A
CUPBOARD DOOR.

69. 4 A 35 Down there.../
 3-s FARIAH/
 ASTRID/DOCTOR

DOCTOR: What is it?

GILES: The ventilator shaft.

FARIAH: The file!

OUTSIDE COME THE SOUND
OF RUNNING FEET.

70. 3 A 16 ASTRID: Hurry!
 CMS GILES.
 FARIAH in L. to GILES: Hold your breath. You're
 2-s PAR/GILES. in for a long slide.

71. 2 B 35 THERE IS A HAMMERING AT
 MS DOOR in Corridor. THE DOOR AND THE FRONT
 BENIK and GUARDS in. DOOR KNOB IS TESTED.
 PUSH IN. CAPTAIN: It's locked.

72. 3 A 16 BENIK: (QOV) Kent, you might
 3-s GILES/FARIAH/ just as well let us in it will
 DOCTOR. save so much unpleasantness. /

(On to Page 17)

(4 next)

-16-

73. 4 A 24
 3-s GILES/DOCTOR/
 ASTRID

DOCTOR: Just keep yourself
straight - you'll land softly
enough. Now then Doc./

FARIAH DISAPPEARS.

(OOV)
BENIK:/ Kent open this door.

DOCTOR: (TO ASTRID) What about
you....

ASTRID: You're more important.
Go on Doctor and you Giles, I'll
follow.

74. 2 B 24
 2-s CAPTAIN/BENIK

THE DOCTOR CLAMBERS IN
THROUGH THE SMALL DOOR AND
DISAPPEARS. GILES CLIMBS
IN AND DISAPPEARS.

75. 3 A 35
 Loose 2-s:
 ASTRID/GILES.

BENIK: Very well, you leave me
no alternative. Break it down./

ASTRID: Get away from that door!

GILES out.

SHE RAISES THE GUN BUT
AIMING IT HIGH UP IN THE
DOOR. SHE FIRES THE
SHOT.

PAN ASTRID R.
(Window b/g)

BENIK: (oov) Get back.

ASTRID LOOKS AT HER
WATCH AND THEN OVER
AT THE CUPBOARD DOOR,
ESTIMATING HOW LONG
A LEAD SHE SHOULD
GIVE THE DOCTOR AND
GILES.

ASTRID PERCHES ON THE
CHAIR THE GUN TRAINED
ON THE DOOR, BUT AT AN
ANGLE AWAY FROM THE DOOR.

BENIK: (CONT'D) (Ov) You might
as well come out. Can you hear
me in there?

BEHIND ASTRID THE LEGS
OF A MAN OUTSIDE THE
WINDOW BEGIN TO APPEAR

ASTRID: I can hear you.

A SECURITY GUARD IS
BEING LOWERED OUTSIDE
THE WINDOW FROM THE
ROOF ABOVE.

BENIK: (Oov) How long do you
think you can hold out again us?

(2B)

B2

76. 2 B 35 / 5. INTERIOR. CORRIDOR OUTSIDE KENT'S
 Deep 3-s: OFFICE - DAY
 BENIK/
 CAPT./SERG.

BENIK AND GUARD
FLATTENED AGAINST
A WALL AT AN ANGLE
TO THE DOOR.

BENIK: Is he down yet?

GUARD: A five. Progress....

HE LISTENS

BENIK: (IMPATIENTLY) Well....?

GUARD: Outside the window now,
sir.

77. 4 A 35 / 6. INT. GILES KENT'S OFFICE - DAY

LS WINDOW

ASTRID R.

Desk L/g.

GUARD in

ASTRID CROUCHES DOWN
BY THE DESK.

FROM OUTSIDE, THE SOUND
OF SHOTS PUMPING THROUGH
THE DOOR.

BEHIND ASTRID, THE SECURITY
GUARD IS STANDING ON THE
WINDOW LEDGE, EASING OPEN
THE WINDOW CAREFULLY.

WHEN THE WINDOW IS OPEN
THE GUARD UNDOES THE ROPE
ATTACHED TO HIS BODY AND
REACHES FOR THE GUN AT
HIS BELT.

A DRAUGHT OF AIR BLOWS SOME
PAPERS ON THE DESK.

78. 3 A 35 /
Loose 2-s.
PAN DOWN with them.

ASTRID NOTICES THIS,
REALIZES SOMETHING IS
HAPPENING BEHIND HER AND
FLINGS HERSELF TO ONE SIDE,
JUST AS THE GUARD JUMPS
INTO THE ROOM.

ASTRID AND THE GUARD NOW
STRUGGLE TOGETHER... BOTH
OF THEM LOSING THEIR GUNS
IN THE FIGHT.

79. 2 B 35 / 7. INTERIOR. CORRIDOR - DAY
3-s A/B

BENIK: He's through! Sergeant
smash that lock.

THE GUARD BESIDE BENIK
MOVES TO THE DOOR, TAKING
BACK HIS GUN FROM BENIK
AND FIRES AT THE LOCK.

THE GUARD FINDS THAT THE
DOOR STILL HOLDS.

80. 3 A 35 /
MLS EMPTY
ROOM

8. INT. GILES KENT'S OFFICE - DAY

GRAMS:
Machine
gun
shots

THE GUARD FIRES SENSELESS.

81. 2 B 35 /
3-s A/B

9. INT. THE CORRIDOR - DAY

EXTRA GUARD AND SERGEANT
BREAKS THROUGH DOOR AND
ENTERS ROOM. CROSSES TO
DOOR. BENIK AND CAPTAIN
ENTER. GUARD ENTERS ROOM.

BENIK: Well? Well?

82. 4 A 35 /
MLS DOOR.

10. INT. GILES KENT'S OFFICE - DAY

SERGEANT and
GUARD in.

SERGEANT OUT FROM ROOM

83. 3 A 16 /
MS SERG.

84. 4 A 35 /
Loose 2-s CAPT./
BENIK

BENIK: Well? Well?/

85. 3 A 16 /
MS SERG.
PAN him L.

GUARD: Empty.

THE SECOND GUARD MOVES TO WINDOW.

86. 4 A 24 /
2-s CAPT./BENIK

BENIK: The air ducts. They've
escaped through the air conditioning
plant. Is there a manhole exit
to the street from that plant?

CAPTAIN: I don't know sir....

BENIK: (FURIOUS) Find out!

87. 3 A 16 / CAPTAIN: At the double.
MS SEARGENT.

BENIK HURRIES OUT AND
THE CAPTAIN FOLLOWS,
THE GUARD WITH THE WALKIE
TALKIE FIDDLING WITH THE
CONTROLS.

88. 4 A 24 / GUARD: Alert..... All 'A'
MS DOOR positions cover street
send to Air Conditioning Plant..

SEARG. in L. and
out.

BENIK: (oov) Tell them to
shoot to kill.

GUARD: Shoot to kill. Repeat -
shoot to kill.

THE GUARD GOES OUT.

PULL BACK and
TILT DOWN to
CMS ASTRID

ANGLE CAMERA AT DESK
NOW. HIDDEN BENEATH IT
IS ASTRID.

SHT UNCURLS HERSELF AND
LOOKS OUT THEN MOVES TO
THE SHATTERED DOOR OF
THE OFFICE.

(1A.2B.4B.(3C.)
89. 1 A 24 / 10A.EXT. SECTION OF WALL - DAY
MS FARIAH

B2

FARIAH BREATHING RATHER
HARD, MOVES CAUTIOUSLY
INTO SHOT LOOKING AROUND
HER.

(4 next)

(On to Page 22)

90. 4 B 35 / (FARIAH RUNS R. DOWN
MLS Down Wall CORRIDOR AND STOP BEFORE
ARCH.
91. 3 C 24 / SHOT OF SERGEANT WITH GUN,
MS SERGEANT HE SHOOTS.
92. 2 B 24 / FARIAH TURNS AND FALLS.
MS FARIAH
93. 4 B 35 / CAPTAIN ENTERS R. AND
MLS A/B. CROSSES TO FARIAH.
CAPTAIN in L. GUARD ENTERS R. OF CAPTAIN.)
94. 1 A 24 / CAPTAIN: What do you think
2-s FARIAH/CAPT. you're doing?/
95. 2 B 16 /
MCU SERGEANT
96. 1 A 24 / GUARD: But we had orders to
2-s A/B kill!/
97. 2 B 16 / CAPTAIN: Do you always obey
MCU A/B orders?/

(On to Page 23)

CAPTAIN: Do you always obey orders!?

THE GUARD LOOKS CONFUSED

GUARD: I'm sorry Captain but...

98. 1 A 24 ON
2-s A/B SERG.'S/
TURN

CAPTAIN: Never mind! Go search for the others!

THE GUARD GOES. THE
CAPTAIN PROPS FARIAH'S
HEAD AND SHOULDERS UP
ON HIS BENDED KNEEW. HER
EYES FLICKER OPEN

CAPTAIN: I'm sorry, but... you should've stopped.

BENIK COMES INTO SHOT

99. 4 B 35
Deep 3-s CAPT./
FARIAH/BENIK

BENIK: Did you get the others? /

CAPTAIN: Not yet sir.

BENIK BENDS DOWN TO
TALK TO FARIAH

100. 1 A 16
MCU FARIAH

BENIK: There was you, Astrid
Ferrier, Giles Kent and another.
Who was this other man? /

A FLICKER OF A SMILE
CROSSES FARIAH'S FACE

101. 2 B 16
CMS BENIK

FARIAH: You'll.... you'll find
out... soon... soon enough. /

BENIK'S EYES NARROW
MENACINGLY.

BENIK: I want to know - now!.

CAPTAIN: But sir - you can't

(101 on 2)

-24-

BENIK: Shut up!

THE SNAPS A ROUND INTO
THE CHAMBER OF THE GUN AND
RAISES THE MUZZLE TO POINT
AT FARIAH

102. 1 A 16
MCU FARIAH

BENIK: Well?/

FARIAH: You can't threaten me
now Benik - I can only die once
and... and I think someone's beaten
you to it.

BENIK in to Very
Tight 2-s:
BENIK/FARIAH

BENIK FURIOUS, GRABS
HER BY THE SHOULDERS.

BENIK: Who was this other man!!?

103. 4 B 35
Loose 3-s: CAPT./
FARIAH/BENIK

FARIAH SMILES BRIEFLY
THEN WITH A LAST SUPREME
EFFORT MANAGES TO SPLIT
IN HIS FACE. BENIK
RISES FURIOUSLY, WIPES
HIS FACE AND POINTS THE
GUN AT HER.

CAPTAIN: Sir! She's dead.

BENIK: Good.

104. 2 B 16
MCU BENIK

BENIK STILL LOOKS AS
THO' HE IS GOING TO
FIRE INTO FARIAH'S DEAD
BODY BUT EVENTUALLY MASTERS
HIS MOUNTING FURY AND
LOWERS THE GUN. THE
CAPTAIN WATCHES HIM AND
PICKS UP FILE, SMILES AND
WALKS OFF.

105. 1 A 8 ON
CU FARIAH BENIK'S/
TURN

THE CAPTAIN GENTLY LOWERS
FARIAH TO THE GROUND AND
LOOKS SADLY AT HER.

FADE OUT

R E C O R D I N G B R E A K

-24-

FADE IN

106. 4 B / 11. INT. PHOTO OF KANOWNA BASE - DAY.
FBU ON
CAPTION

KANOWNA BASE

(1B.2C.3A)

B3

107. 2 C 8 / 12. INT. RECORDS ROOM - RESEARCH STATION
CU SALAMANDER DAY

SALAMANDER

108. 3 A 24 / SALAMANDER: What you mean is
CMS BENIK that you have failed.

SAL. in L. to
Deep 2-s SAL./
BENIK.

BENIK AND DONAL BRUCE
ARE NOW SHOWN IN THE
RECORDS ROOM

PAN SAL. R. to
O/S 2-s: BENIK/
SAL., Fav. SAL.

BENIK: I always said something
should be done about Kent.

109. 1 B 24 / SALAMANDER: You always said.....!
CMS BRUCE You say things but you don't think! /

PULL BACK with
him to 2-s:
BRUCE/BENIK

BRUCE: You've exceeded your
authority Benik. A woman's been
killed.

BENIK: Resisting arrest....

BRUCE: Maybe, but you can't take
the law into your own hands.
Giles Kent hasn't broken any laws
that I know of.

SALAMANDER GLANCES AT
BENIK WARNINGLY.

110. 3 A 16 / BENIK: I was sure he'd make a
MCU SAL. move one day. He was simply
building up his resistance group. /

SALAMANDER: Resistance group?
He's a traitor - his people are
rebels. (TO BRUCE) What are
you going to do about it?
This man who impersonated me. He
must be found, Bruce. The dangers
are obvious. He could walk in
anywhere, pretend to be me and
ruin everything. /

111. 1 B 24
2-s A/B.
BRUCE out.

BRUCE: You can leave that to me.

SALAMANDER: I hope so.

BRUCE: Benik, come with me.
I'll go over the security arrange-
ments of this place with you now.

112. 3 A 16 /
MCU SALAMANDER

BENIK STARTS TO FOLLOW
BUT COMES BACK

113. 1 B 24
CMS BENIK. PULL
BACK to 2-s:
BEN/SAL.

SALAMANDER: Do as he tells you. /

BRUCE AND BENIK MOVE AWAY.

114. 3 A 16
MCU SALAMANDER

BENIK: I think you'll find this
interesting. (HE GIVES SAL. A FILE) /

115. 1 B 24
2-s A/B

SALAMANDER: What's this? You
got this from the girl Fariah.
Benik what can I say? /

PUSH IN with BENIK.

SAL. in R. to
O/S 2-s: MONITOR/
SALAMANDER

SALAMANDER MOVES TO A
WALL COMMUNICATION.
HE LIFTS A RECEIVER/
TRANSMITTER.

VOICE: (oov) Yes sir.

SALAMANDER: The Records Room is
out of bounds. I'm not to be
disturbed. See that the Security
locks are engaged.

VOICE: (oov) Very well sir. For
how long sir?

(115 on 1)

-27-

SALAMANDER: Until I say
otherwise.

VOICE: (oov) Yes, sir.

SALAMANDER PUTS DOWN
THE COMMUNICATIONS
TRANSMITTER. HE CROSSES
TO COMPUTER, VARIOUS
SHUTTERS COME DOWN. THE
CAPSULE COMES OUT RIGHT.
SALAMANDER CLIMBS IN AND
LIES DOWN.

THE CAPSULE TRAVELS BACK
IN RIGHT - THE CAPSULE
ROTATES AND THE SLIDING
DOORS CLOSE.

116. 2 C 24
MS SALAMANDER

SALAMANDER MOVES TO WHERE
THE SPOOLS OF TAPE ARE
FIXED TO THE WALL.

HE PRESSES SOME SWITCHES
AND ADJUSTS A DIAL OR TWO.

THE SPOOLS BEGIN TO WHIRL
AROUND.

SALAMANDER MOVES TO LARGE
FILING CUPBOARD AND OPENS
THE DOOR OF IT.

117. 3 A 35
MLS. DOORS R.

INSIDE A PANEL IS BEGINNING
TO OPEN.

PUSH IN with trolley.

AS THE PANEL OPENS, A KIND
OF STRETCHER LIKE BOARD IS
BEING LOWERED THROUGH THE
PANEL.

ON THE STRETCHER LIKE BOARD
THERE ARE SOME STRAPS AND
A HELMET IS FASTENED UNDER
ONE OF THE STRAPS.

TELECINE SEQ. THREE: (33")

Salamander in Lift
Shaft.

SALAMANDER PUTS ON THE
HELMET, THEN LIES ON THE
STRETCHER AND STARTS TO
STRAP HIMSELF DOWN.

WHEN HE HAS SECURED HIMSELF
SALAMANDER REACHES UNDER-
NEATH THE STRETCHER AND
BRINGS FORWARD A SMALL SQUARE
BOX WITH SOME SWITCHES AND
DIAL ON IT... ATTACHED TO THE
STRETCHER BY WIRES.
FINALLY, RESTING THE BOX
ON HIS CHEST, SALAMANDER
REACHES WITH HIS LEFT HAND
UNDER THE STRETCHER BOARD
AND PULLS UP A ROUND PLASTIC
COVER AND COMPLETELY ENCASES
HIMSELF.

-27-

SALAMANDER STARTS TO
OPERATE THE DIALS ON
HIS BOX.

THE STRETCHER STARTS
TO TIP UPWARDS AND THE
WHIRRING SOUND OF ENGINES
CAN BE HEARD, DECIBELS
OF NOISE SUGGESTING
TREMENDOUS POWER BUILDING
UP.

END OF TELECINE

(3A.4C.)

B2

118.* 3 A 35 / 13. INTERIOR, CORRIDOR - DAY
MS BENIK

* SHOT TO BE RECORDED OUT
OF SEQUENCE.

BENIK: Here are the security
details... what's the matter now?

R E C O R D I N G P A U S E

119. 3 A 35 / 13A. INT. CORRIDOR. DAY.
MS BRUCE

BRUCE: Are you telling me that
no-one no-one at all can see
Salamander.

R E C O R D I N G P A U S E

120. 4 C 35 / 13B. INT. CORRIDOR. DAY.
MS Down
Corridor.
BRUCE in R.
to Loose 2-s:
GUARD/BRUCE.
PAN GUARD R.

GUARD: No-one.

BRUCE: Can you communicate with
him on closed circuit?

GUARD: I'll try sir.

HE OPERATES THE SWITCHES

GUARD: He's turned off the master
switch sir, sorry.

PAN L. to MS BRUCE

BENIK APPEARS. HE HAS
SOME PAPERS IN HIS HANDS.

(3 next)

BENIK in to 2-s:
BRUCE/BENIK.

BENIK: Here are the security details... what's the matter?

PUSH IN to 2-s:
BRUCE/BENIK

BRUCE: Salamander seems to have locked himself away and can't be got at...

BENIK: So?

BRUCE: Suppose the place caught on fire...

BENIK: It won't.

BRUCE: Don't be foolish....

BENIK: I can only tell you that when Salamander works in the Records as he does from time to time - no-one is allowed in.

BRUCE: I could understand if it was a laboratory... or a research room of some sort... but a Records Room? What sort of records have you got in there, anyway....

121. 3 A 16 BENIK: What did you want to see
MCU BRUCE him about? /

122. 4 C 16 BRUCE: Never mind. But I just
MCU BENIK don't like mysteries. Salamander's
too important to lock himself away
like this. Anything could happen
..... world emergency... Suppose I
had to order you to let me in there. /

123. 3 A 8 BENIK: It wouldn't do any good.
CU BRUCE Once the locks are switched over,
they can only be opened from the
inside. /

(1B)

B4

124. 1 B 14 INT. SHELTER CONTROL ROOM - DAY
MS CENTRE
DOORS

ALTHOUGH IT IS DAY, WE
ARE DEEP UNDERGROUND.
LIGHTS ALWAYS BURN.

THE CONTROL ROOM HAS
IN IT A COT BED, A DESK
AND A WALL MAP OF THE
WORLD.

OFF THE ROOM IS ANOTHER
SMALLER ROOM WITH CHAIRS
INIT.. AND ANOTHER DOOR
LEADING TO ANOTHER PLACE.

THE ROOM IS NEATLY
ARRANGED WITH SCIENTIFIC
GADGETS, GAUGES, METERS,
INSTRUMENTS AND PANELS
OF DIALS AND SWITCHES.

IN ONE PART OF THE ROOM
THERE IS A METAL DOOR.

SALAMANDER in.

PULL BACK with him.

PAN him R. to
2-s: SAL./MONITOR.

A HUMMING AND WHINNING
IS IN THE AIR AND GRADUALLY
THE METAL DOOR BEGINS TO
MOVE DOWNWARDS.

SALAMANDER MOVES TO A
SPEAKER SET INTO ONE OF THE
MACHINES.

HE SNAPS OVER A SWITCH

(3D.4D.4E.)

B4.A2

125. 4 D 50 / 15. INTERIOR - THE SHELTER - DAY.
MS SWANN

PULL BACK with
him to
Pos. 4E :
MLS SHELTERERS

THIS IS A ROOM ORIGINALLY
DESIGNED AS AN ATOM
SHELTER. A NUMBER OF
PEOPLE ARE IN THE ROOM
WORKING AT VARIOUS CONTROL
PANELS AND MACHINES
ASSEMBLED IN THE ROOM.

GIANT CABLES RUN UP THE
WALLS AND COMPLICATED
MACHINERY AND GADGETS
ARE EVERYWHERE.

THE PEOPLE IN THE ROOM
ARE GIANT, RATHER ILL-DRESSED
PEOPLE.

THE THREE FEATURED ARE SWANN,
THE CONTROLLER OF THE
SHELTERS, A DEDICATED
INTENSE MAN.

MARY, A GIRL IN HER
TWENTIES, PALE, DETERMINED.

COLIN REDMAYNE. AN ALERT
YOUNG MAN IN HIS MIDDLE
TWENTIES.

SALAMANDER'S VOICE ECHOES
THROUGH THE SHELTER.

SALAMANDER: I have returned.
Take Radiation precautions.
I will make a report about the
surface.

126. 3 C 16 ON SWANN'S/ SWANN: He's back! He's managed
MCU SWANN TURN to get back again!/

127. 4 E 16
2-s COLIN/MARY SWANN SPEAKS ALMOST
REVERENTLY.

COLIN: Perhaps he's got some
good news this time.

128. 3 C 16 MARY: Do you think Salamander's
MCU SWANN found some more good, Swann.../

129. 4 E 35 SWANN: I hope so. The rations
3-s SWANN/COLIN/ are running down. Where's that
MARY. stock list, incidentally../

COLIN: Here...

SWANN out L.

COLIN PASSES SWANN
A LIST AND SWANN
MOVES AWAY.

MARY: Are you going to ask him?

COLIN: You bet I am. He'll take
me, too.

130. 3 C 24 ON MARY'S/ MARY: Colin.. I couldn't sleep
Tight O/S TURN last night... thinking about you
2-s MARY/COLIN, making the trip. None of the
Fav. MARY others have come back./

131. 4 E 24 COLIN: Don't stop me now! I've
Tight O/S 2-s got to see the surface, Mary. I've
MARY/COLIN, Fav. got to. I want to see the sun again.
COLIN. walk on top of the earth... not
hide like a rat underneath the
ground....

COLIN LOOKS PAST MARY

PAN L. with
COLIN to
MCU MARY

COLIN: I've got to do it Mary.
Got to ask him.

COLIN MOVES AWAY PAST
MARY.

MARY: (SADLY) Yes.

MARY WATCHES COLIN
WALK AWAY.

R E C O R D I N G P A U S E

(1B.2D)

B4

132. 4 E 16 / 16. INT. SHELTER CONTROL ROOM - DAY
 CMS DOOR

SWANN out of
door

SALAMANDER SITS,
APPARENTLY LISTLESSLY,
IN A CHAIR AS SWANN
APPROACHES INTO THE
ROOM BEYOND THE GLASS.

SWANN: Welcome back, Salamander..

SALAMANDER RAISES AN ARM
WEAKLY.

133. 1 B 24 / SWANN: Are you all right?
 2-s SAL./SWANN

SALAMANDER: Don't come near
me, my friend. I haven't decontam-
inated yet. Too weary... Just
too weary...

SWANN: You shouldn't have made
this trip, Salamander. You're
doing too much.

SALAMANDER: You have to have food.
You know the radiation is slowly
killing me, Swann, don't you, eh?

SWANN: You've just been doing
too much.

PAN SAL. L

SALAMANDER: I worry about you
all. What do you do when I'm
gone.

134. 2 D 24 /
MS SAL.

HE GETS UP AND MOVES
TO A MACHINE SNAPS ON
A LIGHT AND BATHE
HIMSELF IN IT, LOOKING
AT A METER DIAL SET INTO
THE WALL. THE NEEDLE
FLICKERS TO DANGER POINT
AND THEN GRADUALLY
STARTS TO FALL BACK TO
ZERO.

135. 1 B 8 /
CU FIAL

SALAMANDER: Radiation is a
little more each time.

COLIN COMES INTO THE ROOM
WITH MARY. SWANN GESTURES
TO THEM FOR SILENCE.

136. 2 D 24 /
MS SAL. A/B

SALAMANDER: One day soon, I'll
look at this little pointer and
it will stay at maximum security.

MARY: Don't say that!

SALAMANDER TURNS AND
LOOKS AT HER AND THEN
AT COLIN.

COLIN and MARY
in L. to O/S 3-s:
COLIN/MARY/SAL.
Fav. SAL.

SALAMANDER: Mary, Colin. Ah,
but I'm joking.. just to frighten
you a little, eh... I have some
good news...

COLIN: We can return to the
surface.

SALAMANDER: No, not yet.. but
I've found a new food store and
its undamaged... Open the cast
of wine, Colin... Go on.. You
too, Mary.

COLIN AND MARY GO OUT
AND CLOSE THE DOOR.

SALAMANDER TURNS OFF
THE LIGHT AND MOVES TO
HIS CONNECTING DOOR AND
OPENS IT.

137. 1 B 24 /
2-s SAL./SWANN

HE STAGGERS SLIGHTLY
AND SWANN MOVES TO HELP HIM.

SWANN: Take it slowly, for goodness sake. You should rest a bit.

CU SALAMANDER

SALAMANDER: I'm all right. Just
a bit dizzy./ It's terrible on the
surface, Swann... you've no idea.

SWANN MOVES TO THE OUTER
DOOR AND OPENS IT.

SALAMANDER SMILES SLIGHTLY
BEHIND HIS BACK, ENJOYING
HIS MASQUERADE.

139. 4 E 24 / 17. INT. THE SHELTER MAIN ROOM - DAY
MS COLIN/MARY/
FXTRAS.
PAN Them L. THE PEOPLE IN THE SHELTER

THE PEOPLE IN THE SHELTER
GATHER AROUND, AS MARY AND
COLIN ARE HANDING OUT PAPER
CUPS OF WINE FROM A CASK.

140. 3 C 16 / SWANN STEPS TO ONE SIDE
 CMS DOOR. AND SALAMANDER APPEARS
 SAL. and SWANN in. AND THEY ALL CHEER HIM

141. 4 E 24 / SALAMANDER: No, no.. please..
 MS COL./MARY/EXTRAS it is enough that I'm here with
 you once again. And I've found
 SAL. and SWANN in more food for us all. Plenty
 L. PAN SAL. R. of food.

THERE IS A MURMER OF
PLEASURE FROM THEM ALL.
MARY BRINGS SALAMANDER
A CUP. COLIN HANDS
ONE TO SWANN.

142. 3 C 16 / A CUP. COLIN HANDS
MCU SWANN ONE TO SWANN.

SWANN: Here's to the man who..

143. 2 D 16
 CMS SAL. SALAMANDER: No wait a minute, Swann, please./ I realised on my way back that we are near our anniversary again ... in a few weeks we survivors will have been down here in this Shelter exactly five years. Mary and Colin here were just teenagers then.../

144. 3 C 24
 MS COL./MARY/EXTRAS I look how they've grown up. We've kept alive... fed ourselves.. but more than that, we're fighting back. We're doing something.

145. 2 D 8 COLIN: Will we ever return to
MCU SALAMANDER the surface, Salamander./

SALAMANDER: Of course we will.
Isn't it what I strive for? But
up there it's terrible still.
The war goes on and you never know
when the air is clean and when its
poisoned./

146. 3 C 16
2-s: COLIN/MARY

147. 2 D 8 COLIN: When can we return?/
MCU SALAMANDER

SALAMANDER: We have to go on
fighting awhile. Creating natural
disasters - earthquakes, monsoons,
volcanic eruptions... always in
places where the enemies of truth
and freedom collect together./

148. 3 E 16
2-s A/B

COLIN: But you tell us that all
the time, Salamander! When are we
going to escape from this night-
mare prison, that's all I'm asking
you?

MARY. Colin... please...

149. 2 D 8 COLIN: I want an answer! /
MS SALAMANDER

SWANN in L.

SALAMANDER HAS BEEN
 WATCHING COLIN CAREFULLY.

SALAMANDER: I'll give you one.
You go to the surface when you
have a good chance of survival.

SALAMANDER APPEARS TO BE
 SUFFERING. HE SHAKES HIS
 HEAD AND SWANN HURRIES FOR-
 WARD AND TAKES HIS ARM.

SWANN: You're ill...

SWANN HELPS SALAMANDER
 TO STAND UPRIGHT.

SALAMANDER: It's nothing.
But you must believe me.. you
Colin... all of you... I can't
let you go to the surface until
it's safe.

SWANN LEADS SALAMANDER
AWAY INTO THE CONTROL
ROOM.

151. 3 C 24
MS COLIN/MARY

THE PEOPLE DRIFT BACK
TO THEIR PLACES AND
COLIN MOVES AWAY TO HIS
INSTRUMENT PANEL. MARY
FOLLOWS.

MARY: You shouldn't attack him, Colin..

COLIN: I know..

MARY: He's doing his best...

152. 4 E 16
MCU COLIN

COLIN: But I can't help it,
Mary. I'm going to ask him to
take me with him next time... /

153. 3 C 16
MCU MARY

MARY: No.. you know the others
didn't come back... /

154. 4 E 8
CU COLIN

155. 3 C 16
 MCU MARY

COLIN: I've got to./

PAN her R. to
Very Tight 2-s:
MARY/COLIN.

MARY: Then take me with you.
I'd rather die with you up on the
surface than live down here without
you.

THE STARE AT EACH OTHER
TENDERLY. SWANN COMES
OUT OF THE CONTROL ROOM.

156. 4 E 50
2-s MARY/GUARD.

SWANN: Everyone in their places,
please. Salamander wants to check
over the power levels. All right! /

PULL BACK to MLS

SWANN CLAPS HIS HANDS
AND THE PEOPLE MOVE TO
THEIR MACHINES AND
INSTRUMENTS.

SWANN MOVES ABOUT THE ROOM

SWANN: That's right.. Full
boost, there. Watch your meter
level.

SWANN MOVES ABOUT
ENCOURAGING THEM

(2D) 8

B4

157. 2 D 24 /
CMS SALAMANDER

18. INT. SHELTER CONTROL ROOM - DAY

SALAMANDER LOUNGING
BACK IN HIS CHAIR
READING A MAGAZINE.

SWANN'S VOICE: (oov) Full power
on Line One, Salamander.

SALAMANDER: Good... Good.

SWANN: (oov) No faults indicated.

SALAMANDER SMOKING A
CIGAR A CONTENTED
SMILE ON HIS FACE.

SALAMANDER: Excellent.

(1A.2E.3E.)

A3

158. 2 E 35 /
3-s ASTRID/
DOCTOR/GILES

19. INT. KENT'S TRAILER/CARAVAN - DAY

THE DOCTOR IS SEATED IN
A CHAIR A TOWEL AROUND
HIS NECK. ASTRID IS
BRUSHING UP HIS EYE-BROWS.

GILES KENT HAS A PHOTO-
BLOW UP HE IS HOLDING FOR
ASTRID TO COPY.

DOCTOR: I don't understand....

(3 next)

159. 3 E 16
Tight 2-s:
PHOTO/DOCTOR

ASTRID: Keep still for a moment longer, Doctor. That's it. Isn't that amazing, Giles?/

GILES: Salamander to the life.

THEY ALL COMPARE THE PHOTO WITH THE DOCTOR'S FACE, THE DOCTOR USING A HAND-MIRROR.

DOCTOR: Mm. Very good. But what has happened to Fariah?

160. 2 E 35
3-s A/B

GILES: She just went the wrong way, hid out of sight and we lost her./

DOCTOR: Then we must find her. You don't seem to realise, how vital she is. At last you have some evidence that no-one can dispute. A Salamander blackmail victim. You can expose him to the whole world.

ASTRID: Ssh! Listen...

THEY FREEZE.

161. 3 E 24
2-s DOCTOR/GILES

I swear I heard something outside./

DOCTOR: Perhaps it's Fariah...

162. 2 E 24
2-s BRUCE/ASTRID

GILES: Yes... (TO ASTRID) Better be on the safe side./

ASTRID OPENS A DRAWER AND IS JUST ABOUT TO PULL OUT A FUTURISTIC GUN WHEN THE DOOR OPENS. BRUCE STEPS INTO THE CARAVAN.

163. 1 A 8
CU BRUCE

BRUCE: Put that down and stand still./

A GUARD APPEARS BEHIND
HIM, HIS GUN TRAINED
ON THEM ALL.

164. 3 E 8 BRUCE: (TO THE DOCTOR) So we
 CU DOCTOR meet again, do we? /

165. 4
 ROLLER

Dr. Who/Salamander
PATRICK TROUGHTON

Donald Bruce
COLIN DOUGLAS

Astrid
MARY PEACH

Giles Kent
BILL KERR

Fariah
CARMEN MUNROE

Sergeant to Benik
ANDREW STAINES

Guard Captain
ELLIOTT CAIRNES

Benik
MILTON JOHNS

Fighting Guard
BOB ANDERSON

Guard in Corridor
WILLIAM McQUIRK

Swann
CHRISTOPHER BURGESS

Colin
ADAM VERNEY

Mary
MARGARET HICKEY

Title music by
RON GRAINER and
the BBC
Radiophonic Workshop

Story Editor
PETER BRYANT

Designer
CHRISTOPHER PEMBEL

SLIDE 1:

Producer
INNES LLOYD

SLIDE 2:

Directed by
BARRY LETTS

BBC. tv.

FADE VISION

FADE SOUND